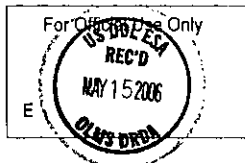


FORM LM-30

LABOR ORGANIZATION OFFICER AND EMPLOYEE REPORT

Form approved
Office of Management
and Budget
No. 1215-0188
Expires 11-30-2006

This report is mandatory under P.L. 86-257, as amended. Failure to comply may result in criminal prosecution, fines, or civil penalties as provided by 29 U.S.C 439 or 440.



READ THE INSTRUCTIONS CAREFULLY BEFORE PREPARING THIS REPORT.

1. File Number U - 6377	2. Fiscal Year Covered From: 1 / 1 / 2005 Through: 12 / 31 / 2005
3. Name and address of person filing. Name Christine A Provost P.O. Box, Bldg., Room No., if any Suite 1500 Street 125 South Clark Street City Chicago State Illinois ZIP Code +4 60603-4037	4. Name, file number, and address of labor organization. Name Actors' Equity Association Labor Organization File Number 006-029 P.O. Box, Building and Room Number, if any Suite 1500 Street 125 South Clark Street City Chicago State Illinois ZIP Code +4 60603-4037
5. Position in labor organization. Senior Business Representative	

Enter appropriate data below if, during the past fiscal year, you or your spouse or minor child directly or indirectly had any of the following interests (except as specified in the exclusions set forth in the instructions):

A. Held an interest in, engaged in transactions (including loans) with, or derived income or other economic benefit of monetary value from an employer whose employees your organization represents or is actively seeking to represent.	
6. Name and address of Employer (including trade name, if any). Name Steppenwolf Theatre Company Trade Name, if any: P.O. Box, Bldg., Room No., if any 4th Floor Street 758 West North Avenue City Chicago State Illinois ZIP Code +4 60614	7. a. Nature of Interest, Transaction, or Income. As a business rep for a theatrical union, it is an integral part of my job to see the theatrical productions in which our members work in order to oversee the members' working conditions, monitor safety issues, ensure the producer's compliance with our collectively bargained agreement, anticipate potential grievances, be prepared for negotiations, understand the producer's and members' needs, and make myself available to answer the actors' and stage managers' questions about a production. 7. b. Amount. INDUSTRY COMPS 3/3/05 CHERRY ORCHARD (2 tix); 3/6/05 THE BLUEST EYE (2 tix); 3/10/05 INTIMATE APPAREL (1 ticket); 3/24/05 PACIFIC (1 ticket); 4/3/05 LOST LAND (2 tix); 8/17/05 THE PAIN + THE ITCH (2 tix); 10/29/05 MASTER HAROLD + THE BOYS (2 tix); and 12/18/05 LAST OF THE BOYS (1 ticket)

Signature

15. Signature and verification. The undersigned declares, under penalty of Perjury and other applicable penalties of the law, that all of the information submitted in this report (including the information contained in any accompanying documents), has been examined by the signatory and is, to the best of the undersigned's knowledge and belief, true, correct, and complete. (See the section on penalties in the instructions.)		
Signed <u><i>Christine A. Provost</i></u>	On <u>5/12/06</u>	<u>(312) 641-0393</u>
	Date	Telephone Number

Name of Person Filing Christine Provost

File Number U-

Part A Continuation Page

A. Held an interest in, engaged in transactions (including loans) with, or derived income or other economic benefit of monetary value from an employer whose employees your organization represents or is actively seeking to represent.

6. Name and address of Employer (including trade name if any).

Name Chicago Shakespeare Theater

Trade Name, if any:

P.O. Box, Bldg., Room No., if any

Street 800 East Grand Avenue

City Chicago

State Illinois

ZIP Code + 4 60611

7.a. Nature of Interest, Transaction, or Income.

As a business rep for a theatrical union, it is an integral part of my job to see the theatrical productions in which our members work in order to oversee the members' working conditions, monitor safety issues, ensure the producer's compliance with our collectively bargained agreement, anticipate potential grievances, be prepared for negotiations, understand the producer's and members' needs, and make myself available to answer the actors' and stage managers' questions about a production.

7.b. Amount.

Ø INDUSTRY COMPS
3/14/05 MEASURE FOR MEASURE (1 ticket); 4/24/05
KABUKI LADY MACBETH (1 ticket); ROMEO + JULIET 4/1/05
(1 ticket); 8/11/05 PRINCESS + THE PEASANT (2 tickets); 9/1/05
ROMEO + JULIET, THE MUSICAL (2 tickets); and 10/23/05
MERCHANT OF VENICE (2 tickets)

A. Held an interest in, engaged in transactions (including loans) with, or derived income or other economic benefit of monetary value from an employer whose employees your organization represents or is actively seeking to represent.

6. Name and address of Employer (including trade name if any).

Name

Trade Name, if any:

P.O. Box, Bldg., Room No., if any

Street

City

State

ZIP Code + 4

7.a. Nature of Interest, Transaction, or Income.

7.b. Amount.

A. Held an interest in, engaged in transactions (including loans) with, or derived income or other economic benefit of monetary value from an employer whose employees your organization represents or is actively seeking to represent.

6. Name and address of Employer (including trade name if any).

Name

Trade Name, if any:

P.O. Box, Bldg., Room No., if any

Street

City

State

ZIP Code + 4

7.a. Nature of Interest, Transaction, or Income.

7.b. Amount.

PATRICK GUINN
President
MARK S. ZIMMERMAN
1st Vice President
JEAN-PAUL RICHARD
2nd Vice President
IRA MONT
3rd Vice President
CONARD FOWKES
Secretary/Treasurer
ARNE GUNDERSEN
Eastern Regional Vice President
DEV KENNEDY
Central Regional Vice President
DOUG CARFRAE
Western Regional Vice President

ALAN EISENBERG
Executive Director
CAROL M. WAASER
Eastern Regional Director
KATHRYN V. LAMKEY
Central Regional Director
JOHN HOLLY
Western Regional Director
GUY PACE
Senior Advisor

COUNCIL
EASTERN REGION

Mark Aldrich
Paul V. Ames
John M. Atherley
Bill Bateman
Jeanna Belkin
Hal Blankenship
Sandra M. Bloom
Joanne Borts
Kate Burton
Larry Cahn
Linda Cameron
Brian Cooper
Nicole Flender
Jennie Ford
Alan Hall
Tom Helmer
Greg Hirsch
Marjorie Horne
Dana Ivey
Christine Toy Johnson
Rebecca Kim Jordan
Francis Jue
Bob Knopp
Wayne LeGette
Jeanne Lehman
Nick Locilento
Scott McGowan
Thomas Jay Miller
Maureen Moore
Margot Moreland
Michael Mulheren
Kristine Nevins
Paige Price
Judy Rice
Gil Rogers
Irma Rogers
Julia Breanetta Simpson
Mary Leigh Stahl
Frank Stancati
Valerie Tath-Grant
David Wasson
Scott Watonabe
Sharon S. Wheatley
Jeff Williams
Nick Wyman

CENTRAL REGION

Cheryl Lynn Bruce
Malcolm D. Ewen
Madeleine Fallon
Dan Frick
Thomas Joyce
Daniel Mooney
Tom Murray

WESTERN REGION

Paul Ainsley
Kim Arnett
Ivy Bethune
Barbara Callander
Glenda Chism-Tomblin
Michael Datsen
John M. Galo
Robin Gammell
Jane A. Johnston
S. Marc Jordan
John Kozi
James T. McDermott
Kevin McMahon
Bill McMillin
Craig A. Meyer
Kathryn Miles
Gregory North
Clarinda Ross
Joseph Ruskin
Lisa J. Snodgrass
Karen Stone
Carol Swarbrick
Vernon Willet



May 12, 2006

U.S. Department of Labor
Employment Standards Administration
Office of Labor-Management Standards
Room N-5616
200 Constitution Avenue, NW
Washington, DC 20210-0001

Dear OLMS:

I have read the OLMS overview of union employee reporting and the instructions for completing the LM-30, and I do not believe that I fall under any of the categories that require the filing of an LM-30 report, but to be overly cautious, I am submitting this to you, just in case it is necessary. The theatrical productions that I went to see, as I will explain below, were attended in the course of my employment.

As a Senior Business Representative for Actors' Equity Association, the union of theatrical actors and stage managers in the United States, I assist in the negotiation, interpretation, and enforcement of the working terms and conditions of our organization's many collective bargaining agreements. Our bargaining partners are producers of theatrical productions. An integral component of my job is to oversee whether the negotiated agreements are being adhered to and whether the Actors' concerns and/or questions are being addressed. Since the actors' and stage managers' work is done on the stage, overseeing their working conditions often involves seeing performances. Our bargaining partners know and understand this and acknowledge that, in accordance with our collective bargaining agreements, we must have access to our actors and stage managers at all times. It is a standard, professional courtesy of our industry for a producer to offer all professionals in our business, not just union representatives, two complimentary ("comp") tickets when seeing to a performance. (These tickets are always labeled "comp" and have a \$0.00 value listed on their face.) It is considered bad manners/bad form not to do so; two tickets are considered a set.

When I attend a performance, I am working. It does not matter whether I do or do not wish to see the show. It does not matter how many times I have seen the same play or musical. I receive reimbursement for my travel expenses to and from the show. If I do not have time to go home in between the office and the show, I am reimbursed for a meal. I receive flexible time in recognition for the time I spend working at the theater. Before, during and after the show my work may include: watching for safety issues; anticipating grievances in an attempt to solve problems proactively; ensuring proper work allocation and compensation for such; reviewing the program for proper photo and other credits; preparing for possible negotiation issues; noting house capacity and the type of audience demographic; executing a parts breakdown for a new or revised musical; tracking the amount of smoke and/or haze used in a production and the actors' proximity to it; meeting with the actors and stage managers after the performance to answer their questions and/or respond to their voiced concerns about a show and/or to update them on union events or activities.

This briefly summarizes my work and my reasons for believing that my filing of an LM-30 is not necessary, but, as I mentioned, I wanted to be extra careful. If you have any questions, please feel free to contact me.

Sincerely,

ACTORS' EQUITY ASSOCIATION

Christine A. Provost
Christine A. Provost
Senior Business Representative